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# THE HORN SPEAKER

## How Radio Came to Independence Kansas

By THOMAS M. GALEY

OMAR WIBLE brought it. At least it was Omar who opened the gates to it when, on the fifth of last December, he heard over his wireless telephone, the services at the Calvary Church in Pittsburgh, Pa., and the local newspaper printed an account of his experience. The curiosity of the public was instantly aroused, and many local telephone inquiries kept Omar Wible busy vindicating the veracity of the local press.

For about a dozen years before that, to be sure, Hubert Devore had been reading the big spark stations, and one evening about a year ago he was startled by the sound of a human voice in his receivers. It was the operator at the station on Catalina Island in California whom he heard talking, but that startling experience didn't get into the newspapers. So it was Omar Wible's hearing of the church services which gave the craze its first impetus.

Independence is a prosperous town in southeastern Kansas. Its twelve thousand inhabitants are of average intelligence and education, but only half a dozen boys who owned little home-made sparkers had ever heard, until then, that telephoning without wires was a practical reality. But soon, the word "broadcast" began to be heard, and then the fact became public property that the East was already started on a rampage of radio. Kansas is generally about two months behind the East in experiencing a business boom or depression. This seems to be equally the case with radio, but by the middle of last February it appeared that everyone wanted to "listen in," and by the end of that month the mysterious functions of a variometer or a grid-leak were becoming rather ordinary talk about town, especially where there was a small boy in the family.

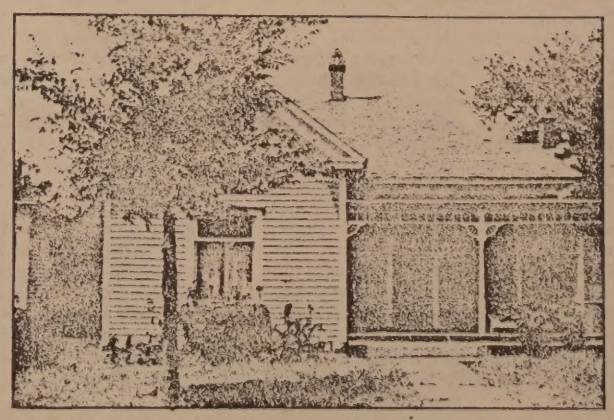
Omar Wible had played with electrical apparatus ever since he had attended school in Chanûte, Kansas, a dozen years ago. He had constructed with his own hands, the receiving set with which he heard Pittsburgh, using jelly glasses, "Quaker Oats" cylinders, some wire, and an electric light bulb; at least, that is how the installation looked to a young business man who promptly called to see what sort of an apparatus could enable a man to hear church services 863 miles away.

Omar Wible, whose chief trouble at that time was that he had to make a living beating the drum in a moving picture show every evening during the very time when broadcasting fairly fills the air, went on and built himself a transmitter, using a generator from a junked automobile, so that the whole apparatus cost only about forty dollars. Then he broadcasted a concert by the Girls' Glee Club of Emporia College. Some of the members of the club slipped away to homes where friends, gathered around receiving sets, were eagerly awaiting the concert. The songs were pretty much garbled and the college cheer sounded like a dog fight, but everybody was delighted.

Omar Wible's aerial was tied to the top of a twenty-foot post, and stretched its crooked length from the front curb to the alley. Independence has seen many aerials since, but it hasn't been able to get rid of that feeling of the supernatural, the impossible, which Omar's aerial caused in those who gazed upon it. Even the detector tube, which, after all, only translates the faint impulses caught by the aerial cannot exceed the wonder of it.

About a dozen individuals promptly planned to put in transmitting sets, so they could keep in touch with relatives in Los Angeles or Cape Cod, but that wave of enthusiasm diminished as local knowledge progressed. It finally simmered down to the establishment of a real radio store and a rather costly 1 KW transmitter. To be sure, there is not much genius to transmit, but all the same it is planned to carry church services to every farmhouse within a reasonable radius and occasionally Schumann-Heink or Al. G. Fields may provide the touch of genius. It is thought the local ministers must brace up to compete with the beautifulservices from Pittsburgh and Detroit.

By the last of January it was possible to get KDKA in Pittsburgh and Fitzsimmons Hospital in Denver every night, at least when Bob Flint was not sending crashes of energy to Chester Pendarvis at Elk City eighteen miles distant.



Home of Omar Wible whence he broadcasted the first concert and first sermon in Southeastern Kansas on a transmitting set that cost him only forty dollars

A month later, "listeners-in" heard a new call and a voice announcing the Detroit *News* Station. The service from this station came regularly with startling perfection. There were now three big stations which could be depended upon. Then Dallas came in, and, night after night, new ones appeared; notably Schenectady, Indianapolis, and Atlanta. So many attempted to use the narrow band, about 360 meters, that KDKA was crowded out.

For weather, market reports, and good music, the big cities are depended upon. Several fans even sent contributions to the Detroit *News* to help finance the Symphony Orchestra concerts so marvelously broadcasted.

The dramatic effect of the radiophone is far more profound in the rural districts of the West than in New York City, and the time will arrive with startling speed when every farmhouse will have a set.

Already one hears grumbling in the Eastern cities about the character of the programmes of certain of the big stations, so exacting and critical is the public mind in a big, conventional city. But our Western listeners are less critical of the programmes from the East, and the anticipation of marvelous broadcasting developments next winter is creating a rapidly growing interest. A sound that becomes each day more familiar in the Central West is: "Say, where can I get some bulbs?"

The sewing machine peddler who "sells" the farming districts in his little "whoopie" will be crowded off the road by the radio peddler with most any sort of a set from a dollar up. It is on the farm where the best receiving success will prevail, being far from high tension lines, dirty street car commutators and power houses. It is to the lonely farms of the Central West that the radiophone will bring a new interest, an interest which may hold the ambitious farm boys, and the farm girls as well, from flocking to the city.

# Producing a Radio Drama

*The producers, as well as the writers of radio dramas, are dealing with a new and unique medium whose technique is still in the process of development and whose artistic possibilities are apparently without limit. The successful direction of a radio play demands more than adequate rehearsals, interpretation of the script, microphone technique, sound effects, monitoring. In this article are outlined some of the problems of dramatic production in the theatre of the air and the encouraging spirit of experimentation that will undoubtedly develop a greater radio drama of tomorrow on the basis of today's knowledge*

*By* Albert Pfaltz

This 1931 article by Albert Pfaltz has a good grip on how the new medium of radio at that time handled drama over the airways. The adjacent list of 1926 radio stations is appropriate.

William S. Rainey, who heads the production department at the National Broadcasting Company. At the right is a scene from a play "S O S" being enacted by company engineers who staged the production. As is quite evident, numerous sound effects were employed

THE radio drama is still an experiment. As a separate and distinct art form, the drama written only for the medium of broadcasting has scarcely been born.

When one makes a brief and necessarily hasty survey of the history of broadcasting these statements appear somewhat less astonishing. In the first place, radio is a mere infant of ten, but it has a world-wide voice and a coast-to-coast physique. The rapid growth of radio engineering, crowded as it has been with achievement after achievement, has almost precluded any attempt to maintain the art of producing in the theatre of the air at a similar pace. And though radio is ten years old this year, the first plays were not put on the air until 1926! Worse than that—radio programs had no prepared continuity until 1926!

Radio was very much a novelty in the early days. It would be difficult to say whether some of the programs were more of a novelty to the listener or to the announcer and artists in the studio. The few announcers, whose initials have gone down in broadcast history, were artists in the art of ad lib. They "doubled"—sometimes literally in brass—but more often as readers of "Gunga Dhin" or singers of such familiar ditties as "The Road to Mandalay." WEAF had one or two small studios in those days and that guiding genius, the announcer, would often congregate there with his little flock of artists, with not much more than a good idea of what they would do during the broadcast. Sometimes they did what they thought they were going to do—and sometimes they didn't. At any rate, they made as merry as possible until the clock gave silent permission for them to "cease firing."

One of the first writers for the new medium of broadcasting was Katherine Seymour, who is today assistant head of NBC's continuity department. Miss Seymour gives us a fascinating story of those hectic days which later evolved the "continuity script," the radio play and the production technique of the present. "Back in the Dark Ages of radio—in 1925—none of us was sure just where radio was headed, but we were sure it was going somewhere pretty fast. When our programs ran short or when broadcasters did not arrive at the studio, our cry of 'Help!' was usually answered by the switchboard operator who deserted her post for the piano—and jazz. Quite often I would have to read speeches or special announcements. It was not until late in 1925 that WEAF took the step that served as the basis of our present-day broadcasting.

"The post of special sales representative was created for Roosevelt Clark, who believed that advertisers could be sold prepared programs based on a central theme or program idea. I assisted Mr. Clark and we soon found that the task of supplying clients with scripts was going to develop into a much greater one than we imagined. The Clicquot and Ipana hours were among the first to be written. Writing for radio was evidently destined to be a big job. The idea of calling Mr. Clark a continuity writer was obtained from the movies.

"It was not until the middle of 1926," continued Miss Seymour, "that we thought of producing a radio drama. Among the earliest dramatized programs was Henry Carlton's feature, *Great Moments in History*, based on various episodes in American history. Then came William Manley's *Bible Stories*. Both of these followed the same general pattern—about half of the script was actually dramatization and the other half was given over to expository material delivered by a narrator. In the first series, the narrator was made the father of two inquisitive children.

"There were no production men in those days," Miss Seymour remarked, with a slight smile. "In the case of my own dramatization of *Scheherazade*, which ran eight or nine weeks, we had no production man and consequently had quite a time trying to get a proper balance between the music and the singers. The orchestra, deciding that they had been hired to play, were equally sure that they ought to be heard. So they played that way. There was one microphone. The orchestral accom-

| Radio Call Letter | BROADCAST STA. Location | Wave (Meters) | Power (Watts) |
|---|---|---|---|
| KDKA, | East Pittsburgh, Pa. | 309.1 | Var. |
| KDLR, | Devils Lake, N. D. | 231 | 5 |
| KDPM, | Cleveland, Ohio | 250 | 500 |
| KDYL, | Salt Lake City, Utah | 216 | 50 |
| KDZB, | Bakersfield, Calif. | 209.7 | 100 |
| KFAB, | Lincoln, Neb. | 340.7 | 1000 |
| KFAD, | Phoenix, Ariz. | 273 | 100 |
| KFAF, | San Jose, Calif. | 217.3 | 50 |
| KFAJ, | Boulder, Colo. | 261 | 100 |
| KFAU, | Boise, Idaho | 280.2 | 750 |
| KFBB, | Havre, Mont. | 275 | 50 |
| KFBC, | San Diego, Calif. | 221 | 10 |
| KFBK, | Sacramento, Calif. | 218 | 100 |
| KFBL, | Everett, Wash. | 221 | 100 |
| KFBS, | Trinidad, Colo. | 258 | 15 |
| KFBU, | Laramie, Wyo. | 270 | 50 |
| KFCB, | Phoenix, Ariz. | 258 | 100 |
| KFDD, | Boise, Idaho | 278 | 50 |
| KFDM, | Beaumont, Tex. | 315.6 | 500 |
| KFDX, | Shreveport, La. | 250 | 100 |
| KFDY, | Brookings, S. Dak. | 273 | 100 |
| KFDZ, | Minneapolis, Minn. | 231 | 10 |
| KFEC, | Portland, Ore. | 248 | 50 |
| KFEL, | Denver, Colo. | 254 | 50 |
| KFEQ, | Oak, Nebr. | 268 | 500 |
| KFEY, | Kellogg, Idaho | 233 | 10 |
| KFFP, | Moberly, Mo. | 242 | 50 |
| KFFY, | Alexandria, La. | 275 | 50 |
| KFGC, | Baton Rouge, La. | 268 | 100 |
| KFGH, | Stanford Uni., Calif. | 270 | 500 |
| KFGQ, | Boone, Iowa | 226 | 10 |
| KFH, | Wichita, Kans. | 268 | 50 |
| KFHA, | Gunnison, Colo. | 272 | 50 |
| KFHL, | Oskaloosa, Iowa | 240 | 10 |
| KFI, | Los Angeles, Calif. | 168.5 | 5000 |
| KFIF, | Portland, Ore. | 248 | 100 |
| KFIQ, | Yakima, Wash. | 256 | 100 |
| KFIU, | Juneau, Alaska | 226 | 10 |
| KFIZ, | Fond du Lac, Wis. | 272 | 100 |
| KFJB, | Marshalltown, Iowa | 248 | 10 |
| KFJC, | Junction City, Kansas | 218.8 | 10 |
| KFJF, | Oklahoma City, Okla. | 261 | 500 |
| KFJI, | Astoria, Ore. | 236 | 10 |
| KFJM, | Grand Forks, N. Dak. | 278 | 100 |
| KFJR, | Portland, Ore. | 263 | 50 |
| KFJX, | Cedar Falls, Iowa | 258 | 50 |
| KFJY, | Fort Dodge, Iowa | 246 | 50 |
| KFJZ, | Fort Worth, Tex. | 254 | 50 |
| KFKA, | Greeley, Colo. | 273 | 50 |
| KFKU, | Lawrence, Kans. | 275 | 500 |
| KFKX, | Hastings, Nebr. | 288.3 | 5000 |
| KFKZ, | Kirksville, Mo. | 266 | 10 |
| KFLR, | Albuquerque, N. Mex. | 254 | 100 |
| KFLU, | San Benito, Tex. | 236 | 10 |
| KFLV, | Rockford, Ill. | 229 | 100 |
| KFLX, | Galveston, Tex. | 240 | 10 |
| KFLZ, | Atlantic, Iowa | 273 | 100 |
| KFMQ, | Fayetteville, Ark. | 299.8 | 750 |
| KFMR, | Sioux City, Iowa | 261 | 100 |
| KFMW, | Houghton, Mich. | 263 | 50 |
| KFMX, | Northfield, Minn. | 336.9 | 500 |
| KFNF, | Shenandoah, Iowa | 263 | 500 |
| KFOA, | Seattle, Wash. | 454.3 | 500 |
| KFOB, | Burlingame, Calif. | 226 | 50 |
| KFOJ, | Moberly, Mo. | 242 | 10 |
| KFON, | Long Beach, Calif. | 233 | 500 |
| KFOO, | Salt Lake City, Utah | 236 | 250 |
| KFOR, | David City, Nebr. | 226 | 100 |
| KFOT, | Wichita, Kans. | 231 | 50 |
| KFOX, | Omaha, Nebr. | 218 | 100 |
| KFOY, | St. Paul, Minn. | 252 | 50 |
| KFPL, | Dublin, Texas | 252 | 15 |
| KFPM, | Greenville, Texas | 242 | 10 |
| KFPR, | Los Angeles, Calif. | 231 | 500 |
| KFPW, | Carterville, Mo. | 258 | 20 |
| KFPY, | Spokane, Wash. | 266 | 100 |
| KFQA, | St. Louis, Mo. | 261 | 100 |
| KFQB, | Fort Worth, Texas | 263 | 1000 |
| KFQP, | Iowa City, Iowa | 224 | 10 |
| KFQU, | Alma (Holy City) Calif. | 217.3 | 100 |
| KFQW, | North Bend, Wash. | 215.7 | 50 |
| KFQZ, | Hollywood, Calif. | 226 | 50 |
| KFRB, | Beeville, Tex. | 218 | 250 |
| KFRC, | San Francisco, Calif. | 268 | 50 |
| KFRU, | Columbus, Mo. | 199.7 | 500 |
| KFRW, | Olympia, Wash. | 218.8 | 50 |
| KFSG, | Los Angeles, Calif. | 275 | 500 |
| KFUJ, | Breckenridge, Minn. | 242 | 50 |
| KFUL, | Galveston, Tex. | 238 | 50 |
| KFUM, | Colorado Springs, Colo. | 242 | 100 |
| KFUO, | St. Louis, Mo. | 545.1 | 500 |
| KFUP, | Denver, Colo. | 234 | 50 |
| KFUR, | Ogden, Utah | 221 | 50 |
| KFUS, | Oakland, Calif. | 256 | 50 |
| KFUT, | Salt Lake City, Utah | 261 | 100 |
| KFUU, | Oakland, Calif. | 220 | 50 |
| KFUV, | Springfield, Mo. | 252 | 10 |
| KFVD, | San Pedro, Calif. | 205.4 | 50 |
| KFVE, | St. Louis, Mo. | 240 | 500 |
| KFVG, | Independence, Kansas | 236 | 10 |
| KFVH, | Manhattan, Kansas | 218.8 | 15 |
| KFVI, | Houston, Texas | 240 | 10 |
| KFVN, | Welcome, Minn. | 227 | 50 |
| KFVR, | Denver, Colo. | 244 | 50 |
| KFVS, | Cape Girardeau, Mo. | 224 | 50 |
| KFVW, | San Diego, Calif. | 246 | 500 |
| KFVY, | Albuquerque, N. Mex. | 250 | 10 |
| KFWA, | Ogden, Utah | 261 | 500 |
| KFWB, | Hollywood, Calif. | 252 | 500 |
| KFWC, | Upland, Calif. | 211.1 | 50 |
| KFWD, | Arkadelphia, Ark. | 266 | 500 |
| KFWF, | St. Louis, Mo. | 214.2 | 250 |
| KFWH, | Chico, Calif. | 254 | 100 |
| KFWI, | So. San Francisco, Calif. | 226 | 500 |
| KFWM, | Oakland, Calif. | 206.8 | 500 |

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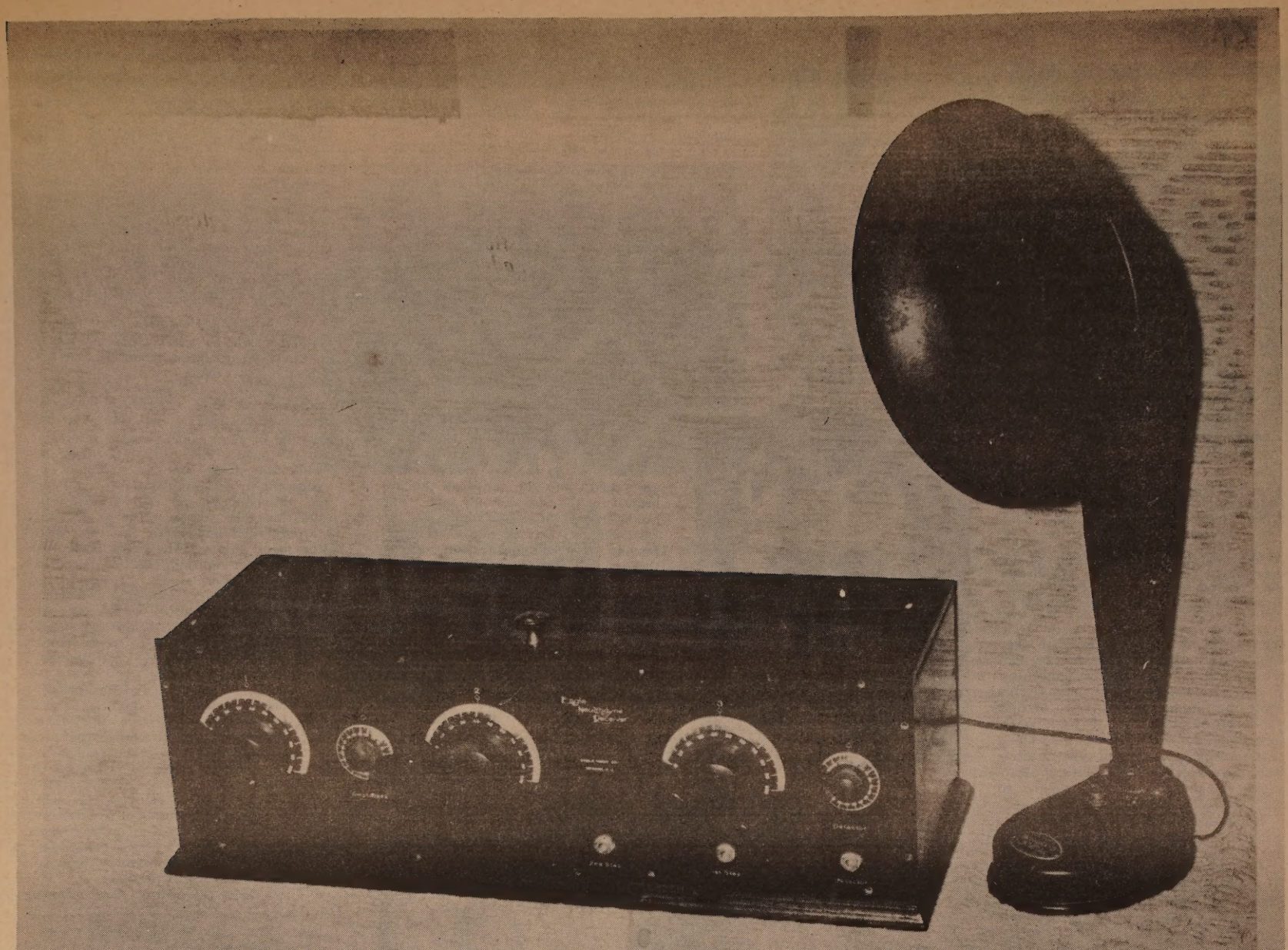

A good looking pair, the Eagle Neutrodyne Receiver and a Dictogrand horn speaker. The Eagle was called a balanced receiver in 1923 when it was sold for $135.00. Now, many collectors are paying the same price.

paniment was not faded down. Occasionally the single control-room man would dash into the studio to make some minor change, but we had neither the understanding of the necessity for maintaining a properly balanced effect on the air nor the technical facilities for doing so."

Speaking of the same program, William S. Rainey, production manager of the National Broadcasting Company, said, "The script was excellent, but the production of it was not. They hadn't learned, in those days, how to balance speaking voices against an orchestra, with the result that the music and actors indulged in a sort of cat-and-dog fight." Mr. Rainey went on to tell of some of the early radio dramatizations—the *Retold Tales,* in which Carlton and Manley dramatized O. Henry, de Maupassant, Hawthorne and others, adaptations of Shakespeare and an occasional one-act play. These few attempts made up the dramatic record of the primitive days.

"Sound effects were sparingly used—and rightly so—because most of them came through the loud speaker as unidentified noises," Mr. Rainey continued.

"Then came the *Melodrama Hour* in which the famous old thrillers were revived. At first these were 'spoofed' and deliberately overplayed for laughs, but the audience resented this, especially in

**Vernon Radcliffe, who produces the "Radio Guild," "Real Folks" and "Harbor Lights" hours. His views on the radio drama are presented in this article**

Above is a scene from the "Rise of the Goldbergs." Left to right are Roslyn Silber, James Waters, Gertrude Berg and Alfred Corn

At the right is C. L. Menser, one of the outstanding radio producers. He directs the "RCA-Victor" hour and "Campus" and is also narrator on the former

the metropolitan areas, so that they were played straight, after that, to relatively small but enthusiastic audiences. I say a relatively small audience because the drama audience three or four years ago was just that. It has taken a long and intensive training in listening to build up the wide and greatly interested audience of today. Amos 'n' Andy taught people the art of listening to talking programs."

Radio today has three general types of broadcast plays—adapted stage plays, adaptations of novels, and plays written for broadcasting.

During the past year some of the more important offerings of the first group known as the Radio Guild, were *Journey's End*, on Armistice Day, with the cast from the Henry Miller Theatre; *Iphigenia in Aulis*, with Margaret Anglin; *Second Mrs. Tanqueray*, with Mrs. Pat Campbell; *Milestones*, with Tom Powers; *Doll's House*, with Eva Le Gallienne and Dudley Digges; *Servant in the House*, with Charles Rann Kennedy; *Jane Clegg*, with Margaret Wycherley, Ernest Cossart and Henry Travers.

Included in the second group, the *Penrod* series and the dramatizations of Conan Doyle's *Sherlock Holmes* are outstanding.

The third, and of course the most significant group, includes plays written for broadcasting—some of the most successful of these, all belonging to the episodic-series pattern so dear to the radio auditor: *Mystery House*, by Finis Farr; *Silver Flute*, by Gregory Williamson; *Soconyland Sketches*, by Carlton and Manley; *Big Guns*, by Lawrence Holcomb; *Jolly Roger*, by George P. Ludlam; *Wayside Inn*, by Burke Boyce, and one of the most successful of all, *Moonshine and Honeysuckle*, by Lulu Vollmer.

And another interesting experiment that should be noted—the six-day murder trial—*The Trial of Vivienne Ware*—aroused unusual interest.

Who are the men directing these plays and how do they work? Today the National Broadcasting Company has a producing staff of some eighteen or twenty men. Their names and the hours they direct are listed elsewhere in this article.

The radio production man is, of course, somewhat analogous to the director of the legitimate theatre. In the theatre of the air, however, the producer solves the problem of casting a show in an entirely different way. He must be "ear-minded." Radio types are determined solely by their voices, so it makes not the slightest difference what the actor or actress looks like. Some women in their thirties have the voice of an eighteen-year-old girl; some youngster may sound like an advertising account executive or a racketeer. In either case, the voice must determine the choice for the rôle.

While each of the production men at NBC has his own ideas, production methods follow certain general rules. When a script has been received the producer's first problem is casting. Although auditions sometimes number well over a hundred a week, they are seldom productive of any real talent. The result is that production men have a group of well-established, trained and competent actors and actresses to call upon whose voice types are definitely marked and who are accustomed to broadcasting in several shows each week.

When the cast has been assembled the first rehearsal usually takes the form of a "play-reading" session. The producer gives his interpretation of the script and indicates how each of the scenes is to be handled. The actors then read through the show.

The dress rehearsal for each play is held immediately preceding the broadcast and in the same studio to be used when it goes on the air. Sound effects are "cued" into the script at this rehearsal for the first and only time. The producer also times the show, making whatever cuts may be necessary or arranging for longer musical interludes if they are indicated.

While the law-breakers were trying to escape across the ice during a thunderstorm these boys in the studio of a Canadian broadcasting station gave listeners a first ear-account of how the Northwest Mounted sound when getting their man

Shown above is Raymond Knight directing a scene in the "Empire Builders"—one of the regular dramatic weekly programs. The others are Harry Edeson and Virginia Gardiner

The Radio Guild has presented in the past year more than a hundred of the world's great plays. Adapted for broadcasting and directed by Vernon Radcliffe, they are heard each Friday at four o'clock on the Blue network. At the left is a scene from one of the Guild's plays. Included in the cast are (left to right) Charles Warburton, Sheila Hayes, Jeanne Owens, Florence Malone, Charles Webster, Leo Stark, Harry Neville and Vernon Radcliffe, who is timing the action of the play

Let us look in at the dress rehearsal of *Campus*. This is one of the half-hour sustaining features of NBC, written by Wade Arnold, that goes on every Saturday night from 9 to 9:30. C. L. Menser, who directs this hour and the RCA-Victor, is in the control room. The time is 7 o'clock on a Saturday evening. The players are in the studio, some walking about, others chatting in a little group. Ray Kelly, the genial young maestro of shouts and murmurs, is tinkering with one of his nondescript sound effects over in the corner.

At 7 o'clock Mr. Menser says, "All ready, children," into the mike placed before him on the table, and the rehearsal is on.

The story this week is of a college freshman who is meeting his girl friend at the railroad station. She is to be his guest at a frat dance.

For the next two hours Mr. Menser rehearses the show, stopping it for occasional suggestions of interpretation or placing of the characters with reference to the mike. Then they take time out while Ray Kelly and his assistants experiment to get just the right sound for an automobile motor and a train approaching the station. The actors run through their lines again, this time with the sound effects. The bulky apparatus necessary for the train effect is placed in a small adjoining studio. Teamwork is required here, as Kelly has to "chug-chug" on a kettle-drum with a pair of wire brushes, blow a whistle and signal by nodding to his assistant in the other studio when the train is supposed to slow down and come to a stop.

Sometimes it is possible to run through the show completely just before the actual broadcasting, but, more often than not, there is only time to work on the hard spots. Six or seven musicians trail in at the last minute. They run through a couple of dance numbers. Several actors try a scene again to get just the right effect—fading their voices in or back, as the case may be. A taxi motor starts up. A train whistle blows. It is a minute before nine and everyone seems to be busy and quite oblivious to the hour.

The man at the control board adjusts his headphone. Tiny green and white lights glow on the panel before him. "Thirty seconds."

Mr. Menser is in the studio with the actors. The noises in the studio die away. Mr. Menser, who also acts as announcer, steps around the kettle-drums and takes his place before the mike. He is watching the control room man. The atmosphere has become alert but not tense. In a moment comes the signal that they have the network. Mr. Menser begins his opening announcement.

And the cast gives a fine performance—an example of intelligent direction and the unfailing coordination that every radio dramatic script demands.

Speaking of rehearsals and sound effects reminds us of some rather amusing anecdotes. Getting the right sound is not always an easy matter. Sounds, like their less discriminating cousins, "noises," sometimes lurk in strange places. And, by the way, NBC makes all its own sounds—most of them come from Ray Kelly's perambulating factory. There are no phonograph records of trains, automobiles or chickens in a barnyard. The remarkable train effect used in the Empire Builders program is produced by elaborate apparatus mounted on the roof of the Chicago studios building.

Then there are simpler sounds but not necessarily easier to achieve. How would you reproduce the sound of a dog thumping his tail on the floor? Easy, you say? Well, the problem phased Ray Knight and several others recently. Mr. Knight, who is station KUKU's moving spirit, cogitated on the question and spurred his brain on to greater effort by tapping his head with a pencil. The control room man, hearing the sought-after "thump, thump," rushed out into the studio shouting, "Just what we want!"

Strange—but there are more Ripley-like occurrences than that in broadcast studios. For example, there is the sound that is not a sound. A stream of air directed through a hose vibrated the diaphragm of the mike and produces the sound of an airplane motor. Salt poured on cellophane or tissue paper sounds like rain. Or, "When it rains it pours," as Wade Arnold of the publicity department remarked, neatly dodging our upper-cut with the machete.

One of the most amusing incidents that the boys at NBC recall occurred in one of the early rehearsals of a medieval mummer's play about Christmas. This was at one of the first rehearsals, without sound effects, in which the actors sang certain verses in chorus, begging the noble lords and ladies to thrown down money. To imitate the resulting sound of money falling, one of the actors—who "doubled" for the sound effects man, was accustomed to say, "chink-chink-chink-chink" at that particular point in the script. The following line, also in chorus, was "God Almighty, bless you all." When the show was on the air, the actor who had "doubled" for the sound effects man in the rehearsal burst forth with his "chink-chink-chink-chink" and everyone was so astounded that instead of the following chorus of "God Almighty, bless you all," only one man yelled "God-a-mighty" and, realizing that he was alone, clapped his hand over his mouth and did not say another word.

But to return to the radio drama and its interpretation. The medium of broadcasting is unique both from the standpoint of its mechanical possibilities and its artistic possibilities.

Take the Radio Guild hour, for example.

Each Friday afternoon, from four to five, this theatre of the air gives the listeners of more than forty stations an excellent play, admirably produced with as good cast as it is possible to assemble in New York. This network has an estimated audience of 8,000,000. Let us be conservative—more than that—let us be cautious and say that the audience is actually 2,000,000. A little arithmetic and we are confronted with the astounding fact that a Radio Guild play has a six years' run in one hour! Sounds absurd, doesn't it? It isn't, though, as you can readily find when you divide 2,000,000 by 1,000, which is the approximate seating capacity of a Broadway theatre.

A six years' run in one hour! A new medium. A new technique. A new theory of the drama. An invisible scene . . . just voices . . . sounds.

In short, the entire problem is new. One of the first to recognize the untold possibilities of the art and, in his work as a producer, to give us consistently fine radio dramas. is Vernon Radcliffe, director of the *Radio Guild* hour, *Real Folks* hour and *Harbor Lights.*

Vernon Radcliffe is sensitive to life. His undoubted achievement in the theatre of the air is due to that sensitivity, for without real feeling and understanding there can be no intelligent, convincing interpretation of the drama. It would be almost axiomatic to say that he is an idealist. His idealism, however, is but the driving force behind a thorough knowledge of the technique of dramatic production—a combination that has made for consistently fine performance.

Anyone who has met this man cannot fail to be impressed with the quality of the work he is doing and catch something of the fire of his enthusiasm for the radio drama.

Here is a man who says, "Radio can do everything that the legitimate stage and the movies do—and do it better."

Here is a man who says, "I believe that the average man is intelligent. I would rather play to an audience of farmers, miners, clerks, than an audience of sophisticates or the speakeasy crowd. The latter group, supposedly well versed in the drama, is so encrusted with a sense of its own importance that it cannot be reached by real drama."

Which thoughts we hasten to greet with three rousing cheers.

When one understands the purpose and prefer the opposite system of studio pick-up—employing only one mike and working their actors at a considerable distance from it.

Regardless of the excellence of an actor's microphone technique in fading his voice in or fading it back from the mike, there are no two voices quite identical in carrying strength and quality. It is the job of the engineer in the control room to balance voices in a play to obtain the proper effect. The importance of monitoring cannot be overstated, in the opinion of Mr. Radcliffe, who warmly praised the work of Mr. Clements of the engineering staff of NBC, who has handled all of his Radio Guild productions.

A scene from "Harbor Lights," one of the outstanding NBC dramatic productions, written by Burr Cook and directed by Vernon Radcliffe

And here is Phil Cook—radio's "one-man show." Have you ever wondered how he managed "exits" and "entrances"? The answer is "voice perspective" or microphone technique. We used to think that Phil raced around the studio to get certain effects of distance, but, like his characterizations, it's all in the voice and how he directs it while calmly sitting beside the mike

A well written and well produced radio drama—one that is keyed intimately and sincerely—achieves the effect of "eavesdropping" on life. This, in the final analysis, is the most it can achieve.

Today the cry is for better writing. In this opinion all the producers to whom we talked—Messrs. Rainey, Stopp, Menser and Radcliffe—concur.

Mr. Rainey was emphatic on this point.

"It is always the writing that matters most in a radio play, and the greatest problem radio drama has today is to attract able writers," said Mr. Rainey. "It is axiomatic that playwriting is difficult. The comparatively few good plays written in a year is proof of this—we have novels and short stories galore, but only a handful of plays worth doing. A good playwright is a *rara avis.* A good radio dramatist is a *multa rara avis.* This is why so much time on the air is given to adaptations of stage plays and novels. But radio must develop its own writers—writers who realize that they must maintain a swift pace in their radio plays, who will say what they have to say briefly, who can make an asset out of the difficulty of invisibility and who can take advantage of the peculiar advantages radio offers—the appeal to the imagination, the freedom from the cumbersome mechanics of the theatre, the opportunity to use subtle effects that would be lost on the stage, and an intimacy impossible to achieve in any other medium. From such writers will come the radio drama of the future."

One of these is undoubtedly Lawrence Holcomb, a member of the continuity department of NBC. In his "Skyscraper," which was originally produced on the *Playbill Hour,* Mr. Holcomb has given radio one of the first outstanding scripts to be specially prepared for this interesting medium.

### *"Skyscraper"*

We attended the dress rehearsal and broadcast of *Skyscraper* and found it so interesting that we believe it would be well worth while to presen' a brief outline of its plot in order to explain wherein a radio play of this caliber provides an indication of future development in dramatic writing and especially wherein it incorporates certain features that could not be handled effectively in any other medium, if at all.

*Skyscraper* is a triangle play. Two friends, *Lefty* and *Steve,* have been working for years as a riveting team. Steve is in love with *Dolly,* Lefty's wife. Lefty does not suspect this and believes that Steve is his best friend. While they are working on the thirtieth floor of a building, Steve purposely misthrows a rivet to Lefty, causing him to lean out from his position on the girder to catch it in his bucket. The second throw is still worse and Lefty loses his balance and topples from the building.

It is at this point that Mr. Holcomb ingeniously makes use of his medium. We hear Lefty scream as he starts to fall. His voice fades into a pitiful groan. For a second there is only the whistle of air as his body hurtles downward, then supernatural voices come in, pounding out, "You're falling!" "You're going to die!" "You're falling!" "You're going to die!" "Thirty floors!" "You've only a second to live!" "You're falling!" "You're falling!" "You're going to die!"

By the last speech the voices have accelerated the hammer speed. Lefty calls, as if for help, "Mother! Mother!"

At this point a boy's voice—about that of an eight-year-old child—substitute's for Lefty's, and continues to call. Then the mother's voice comes in and there is a conversation between the two. This fades out with the supernatural voices, again repeating, "You're dying!" etc. Then another boy's voice fades in and there is a scene between the first boy and the new one in which one is trying to bully the other. This is substituted for a transitional second or two of the supernatural voices telling Lefty that he is "dropping," "dropping," "dropping," and is immediately succeeded by the sound of continuous firing of heavy guns in the great war. Through this scene, Lefty, whose mind has gone back to the time when he was a soldier, has a conversation with his war-time buddy.

Again the supernatural voices come in and are succeeded by flashes in which all of the characters participate—the mother, the two boys, Lefty, Steve, the foreman of the construction gang, Dolly—and in which the falling man's mind is dramatically portrayed.

Then the body strikes the pavement. The crowd closes in. A policeman's whistle blows. There are screams, excited shouts—and the whole scene fades out to a complete silence. After about a four-beat pause a door-bell is heard ringing. It is Steve, who has come back to see Dolly. He tells her that Lefty is dead. He pleads with her that he was trying to throw the rivets straight, that it was not his fault that Lefty fell. She will not talk to him and in just a few lines the play concludes on a most intensely dramatic note with Dolly demanding that Steve go. We hear the door slam as he leaves and Dolly sobbing softly to herself, "Lefty! Lefty!"

### *The Radio Drama of the Future*

We have given this much of an idea of the script for the one reason that it presents so clearly the use that may be made of radio dramatic technique and clearly indicates some possibilities for future development. In the first place, the scene in which Lefty is falling to the ground is capable of production only in the medium of broadcasting and in that medium acquires an intensely swift and dramatic pitch. Obviously it could not be done at all on the legitimate stage or even in the talkies. Again, Mr. Holcomb has made an excellent use of pauses to separate his scenes. Incidental music is not employed in this script and it would certainly be out of place if it were.

The play received so much favorable comment that it was produced a second time—in the evening on a large network of the National Broadcasting Company.

When we say that *Skyscraper* indicates a possible trend in the development of the exclusive radio drama, we must hasten to point out that we do not mean that radio plays must be limited to such occurrences as people falling off a skyscraper, or something similar to that, which could not be mechanically reproduced in other media.

Obviously, a play of this kind is packed with problems for the producer. Any writing done especially for this new medium—such as this on the *Playbill Hour,* which is NBC's contribution to the development of the art in radio writing—is apt to be.

Although dramatic production technique and radio writing have not yet done more than establish the basic lines for future progress, it is indeed hopeful to note the spirit of intelligent experimentation which characterizes the vast majority of the NBC offerings.

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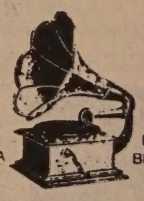

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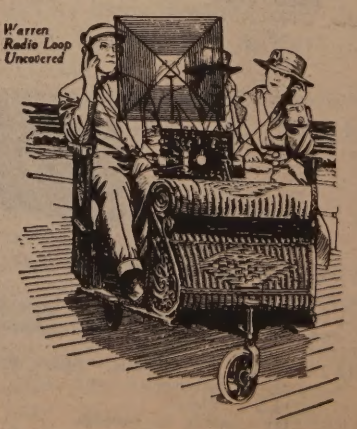
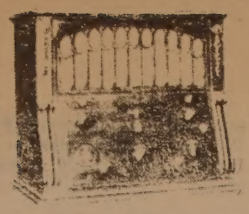
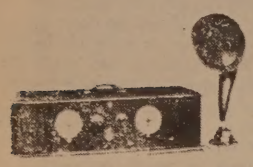




TRADE NAME: "Radiola Receiver."
MODEL: Radiola X.
TYPE: Reflex with built in loud speaker.
TUBES: Four WD-11.
BATTERIES: Place provided in cabinet.
CONTROLS: Three.
AERIAL: Indoor or outdoor.
PRICE: $245.00 with tubes.
MANUFACTURER'S NAME: Radio Corp. of America.



TRADE NAME: "Radiola Receiver."
MODEL: Super-Heterodyne.
TUBES: Six UV-199.
BATTERIES: Contained in cabinet.
AERIAL: Small loop built into set.
PRICE: $220.00 without accessories, $269.00 with tubes and loud speaker.
MANUFACTURER'S NAME: Radio Corp. of America.

TRADE NAME: "Radiola Receiver."
MODEL: Super VIII.
TYPE: Super-Heterodyne. Console.
TUBES: Six UV-199.
BATTERIES: Contained in cabinet.
CONTROLS: Three.
AERIAL: Concealed large loop built into set.
PRICE: $425.00 with tubes and built-in loud speaker.
MANUFACTURER'S NAME: Radio Corp. of America.

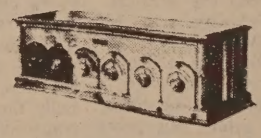
TRADE NAME: Radyne.
MODEL: H.
TYPE: One-stage radio frequency, detector and two stages of audio frequency amplification, one-stage being reflexed.
TUBES: Three.
BATTERIES: Not furnished.
CONTROLS: Two.
AERIAL: Outside or inside.
PRICE: $70.00 without accessories, f. o. b. San Francisco.
MANUFACTURER'S NAME: Great Western Radio Corp.

TRADE NAME: Radyne.
MODEL: A.
TYPE: Two stages radio frequency, detector and two audio frequency amplification.
TUBES: Five UV-199.
BATTERIES: Dry cells. Space provided for batteries in cabinet.
CONTOLS: Three.
AERIAL: Inside or outside.
PRICE: $130.00 without accessories, f. o. b. San Francisco.
MANUFACTURER'S NAME: Great Western Radio Corp.

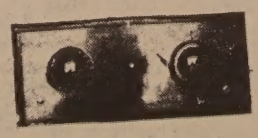
TRADE NAME: Radyne.
MODEL: F.
TYPE: Two radio frequency, detector and two audio frequency.
TUBES: Five.
BATTERIES: Not furnished. Room for "B" and "C" batteries in cabinet.
AERIAL: Inside or outside.
CONTROLS: Three.
PRICE: $140.00 without accessories, f. o. b. San Francisco.
MANUFACTURER'S NAME: Great Western Radio Corp.

TRADE NAME: Radyne.
MODEL: Console table.
TYPE: Two stages of radio frequency, detector and two audio frequency.
TUBES: Five.
BATTERIES: Not furnished, but room provided for all batteries in cabinet.
CONTROLS: Three.
AERIAL: Inside or outside.
PRICE: $275.00 without accessories, but including built in loud speaker.
MANUFACTURER'S NAME: Great Western Radio Corp.

TRADE NAME: "Ray-odyne."
MODEL: C-15.
TYPE: Two stages of radio frequency amplification, detector and two stages of audio frequency amplification.
BATTERIES: None furnished.
CONTROLS: Three.
AERIAL: Indoor or outdoor.
PRICE: $75.00.
MANUFACTURER'S NAME: Brown Radio Corp.



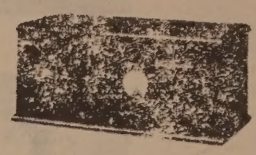
TRADE NAME: "RMP."
MODEL: 50.
TYPE: Tuned radio frequency.
TUBES: Six.
BATTERIES: "A," storage or dry; "B," 90 volts.
CONTROLS: Three.
PRICE: $100.00.
NOTE: Model 51 contains two mounted jacks and switch at same price. Model 52 hand-rubbed walnut cabinet, plate glass front, two mounted jacks and switch. Price $135.00.
MANUFACTURER'S NAME: Radio Products Mfg. Company.



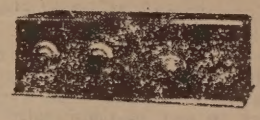
TRADE NAME: Rich.
MODEL: 2-T-12.
TYPE: Reflex.
TUBES: Two.
BATTERIES: Not furnished.
CONTROLS: Two.
AERIAL: Indoor or outdoor.
PRICE: $29.50 without accessories.
MANUFACTURER'S NAME: George H. Rich.

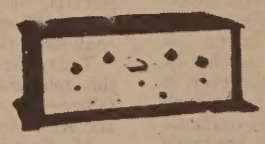
TRADE NAME: Rich.
MODEL: 3-T-22
TYPE: Reflex.
TUBES: Three.
BATTERIES: None furnished.
AERIAL: Outside.
CONTROLS: Three.
PRICE: $50.00 without accessories.
MANUFACTURER'S NAME: George H. Rich.

TRADE NAME: Sears.
MODEL: Standard
TYPE: Reflex.
TUBES: Four.
BATTERIES: None furnished.
CONTROLS: One.
AERIAL: Outside.
PRICE: $160.00
MANUFACTURER'S NAME: Sears Mfg. Co.



TRADE NAME: Sears.
MODEL: Standard.
TYPE: Acme reflex.
TUBES: Five.
BATTERIES: None furnished.
CONTROLS: Two.
AERIAL: Outside or inside.
PRICE: $200.00
MANUFACTURER'S NAME: Sears Mfg Co.





TRADE NAME: Silverset Radio Receiver.
TYPE: Two stages of tuned radio frequency detector and two stages of audio frequency amplification.
TUBES: Five.
BATTERIES: Not furnished.
CONTROLS: Three.
AERIAL: Indoor, outdoor.
PRICE: $125 without accessories.
MANUFACTURER'S NAME: Silverset Radio Co.

TRADE NAME: "Sleeper Monotrol."
MODEL: 54.
TYPE: Grimes inverse duplex circuit.
TUBES: Four.
BATTERIES: Storage or dry cells.
CONTROLS: One.
AERIAL: Indoor, outdoor or loop.
PRICE: $130.00 without accessories.
MANUFACTURER'S NAME: Sleeper Radio Corp.

# Hints and Kinks

The plates of many variable condensers "blister" or peel, after some use. Blisters often occur on the surface of the plates of die-cast condensers. Peeling occurs on condenser plates which have been plated. In other types, peeling occurs at the joints between the rotor plates and the shaft. The small peelings do not fall out, but cling to the sides of the plates and collect dust and dirt. The result is that the condenser becomes partially or totally short-circuited in many spots over the tuning range. This trouble usually manifests itself by loud crackling in the loud speaker at one or more definite condenser settings. A continuity test applied with a sensitive ohmmeter will also reveal this condition

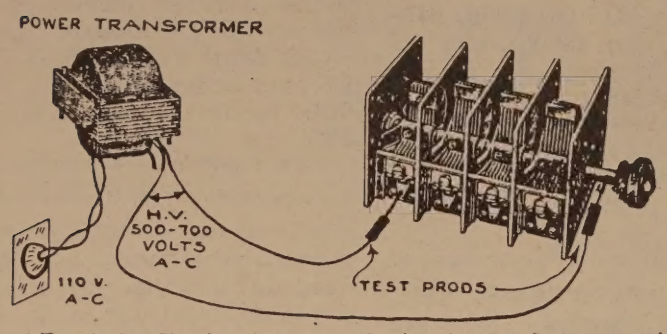



FIG. 26-7.—Circuit arrangement for burning out dust, or metal peelings, from the plates of a tuning condenser by using the high voltage from an ordinary radio receiver power transformer.

The remedy is to clean every plate and the rotor shaft with a small brush or pipe-stem cleaner until as many particles as possible have been removed. Sections of the plates that look as if they will peel in a short time should be stripped of the loose surface immediately and smoothed off with the brush. Then the tuning coils should be disconnected from the stator terminals and a high voltage (500-700 volts), obtained from the full high-voltage secondary winding of an ordinary power transformer should be connected between the rotor and each stator section, in turn, while the condenser is rotated slowly to each extreme position. The circuit arrangement for this is illustrated The application of this high voltage burns away all projecting slivers of metal which might cause short-circuits. The test prods should be handled carefully, because of the high voltage. If the work is done with the condenser removed from the receiver, the condenser shaft may be turned by means of a knob placed on it, as shown. The knob will insulate the hand from the shaft.

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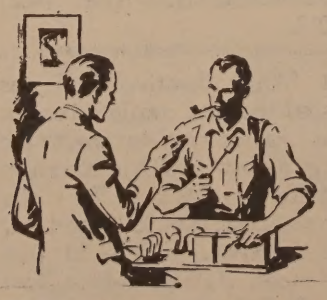

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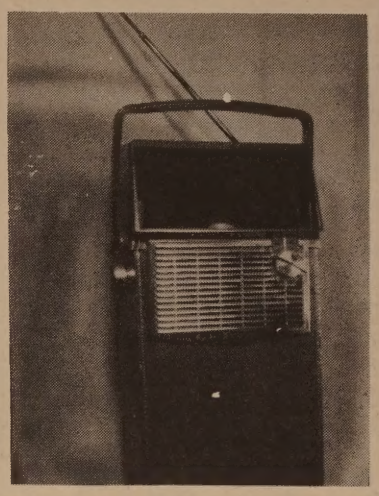

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FOR SALE: TEST EQUIPMENT for radio and telephone. SASE for TE list. Serge Krauss, 141 Homan Avenue, Elkhart, IN 46516.

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FOR SALE: RADIOS, PHILCOS & RCA cathedrals, Kennedy, Radiolas, Atwater Kents, King and others. No. 199 radio tubes and others. Clifford Schoen, 549 Fulton Street, Seymour, WI 54165. Phone (414) 833-2429.

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FOR SALE 20 SW SETS— LIST SW87. PARTS, TUBES, SERVICE DATA, TEST EQUIPMENT, SASE FOR LIST E86, HARD TO GET TUBES, AK BB PARTS, TUBE SAGA, RADIO NEWS 1920 - 1945. SASE FOR LIST # OFFER 1987. PLUS MORE. KRANTZ, 100 OSAGE AVENUE, SOMER- DALE, NJ 08083.

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LONG ISLAND ANTIQUE RADIOS— For sale and repair. All prices. Reasonable, come to AA Electronics, 178 I, W. Willets Road, Albertson, NY; 11542 at Albertson R. R. Station. Call first, (516) 741-4212.

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CONSOLES— 10 NICE RADIOS FOR SALE. PHILCO, RADIOLA, MARSHALL, MAJESTIC, KELLOG —— SASE FOR LIST. RUSS OLMSTED, 608 W. THOMPSON LANE, MURFREESBORO, TN 37130.

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TUBES AND POWER REPLACEMENT TRANSFORMERS... LOW LOW... PRICES: MINATURES AT $1.00.... OCTALS AND LOCTALS AT $2.00.... INQUIRE ON OTHERS..... M. LEVY, 101 EAST DRIFTWOOD # 44, FREDERICKSBURG TX 78624. TEL. (512) 997-2534.

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RADIO RELATED TIE CLASPS, LAPEL PINS, R.C.A. - G.E.- PHILCO, ETC. FULL ENAMEL EMBLEMS. SEND S.A.S.E. FOR LIST. YOU WILL BE GLAD YOU DID. MR. MICHAEL S. SABODISH, SR., 11-A MATAWAN AVENUE, CLIFFWOOD, NJ 07721.

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ROTARY SPARK GAP, medium power. Works fine. $95; Hallicrafters S-85 Receiver. Excellent. $85; Three coil mount with honeycomb coils. $45; Bodine loop antenna. Beautiful. $75. All plus UPS. Paul C. Crum, W9LC, 6272 N. Cicero Avenue, Chicago, IL 60646. 1 (312) 282-3033

**********

INDIANA HISTORICAL RADIO SOCIETY information and membership application send SASE to: IHRS, 245 N. Oakland Avenue, Indianapolis, IN 46201

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FOR SALE: PHILCO 87. ZENITH 10S160. Silvertone R101. Crosley fiver. Crosley 515. Airline "Movie Dial" and others. List. WOIAZ, P. O. Box 141, Goodman, MO 64843. (417) 364-7936.

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AMATEUR RADIO RECEIVERS AND TRANSMITTERS — MAGAZINES —TUBES PHOTOS — .50. SASE FOR LIST — SEND YOUR WANT LIST. K4UJZ, RUSS OLMSTED - 608 W. THOMPSON LANE, MURFREESBORO, TN 37130.

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RCA CT-100, fully restored 1954 COLOR TV, Bill Russell, 3236 Laurel Canyon, Santa Barbara, CA 93105. (805) 682-8115. Send $1.00 and SASE for color picture.

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NEW BOOKS ABOUT OLD RADIOS, PHONOGRAPHS. 6 page catalog. Long SASE to Sound Box, Dept. HS, Box 226, Ettrick, WI 54627.

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FOR SALE, NEW AND USED RADIO TUBES. Late 1920's thru early 1940's. SASE for list. FOTHE, 10 JACKSON ST., SLOATSBURG, NY 10974.

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FOR SALE; UNUSED AND USED TUBES, capacitors, speakers, etc. Send SASE for lists. C. Elmer Nelson, 11 S. Church Street, Princeton, IL 61356.

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RARE FIND— TAKING BIDS— TWO C. R. LEUTZ SUPER DX SEVEN — SUPER DX EIGHT — TYPE L SER. NO. 518— LONG ISLAND NY PROTOTYPES — EVERETT BERRY, C/O - 2008 E. SEWARD STREET, TAMPA, FL 33604.

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FOR SALE OR TRADE: CBS 190 COLOR SET 1953 uses 15GP22 in excellent original working condition.. Altec Lansing 230B mixing console near mint with original Altec book. Also have many 20's battery sets and horns. See wanted ad this issue. Ward Kremer, 301 SW 16st., Ft. Laud., Fl 33315. (305) 772-1608.

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FOR SALE: BOOKS, MANUALS, Tubes from 1930's to 1970's at 75 cents each. SASE for lists. Bruce Harbeck, 13408 Westwood Lane, Omaha, NE 68144. Phone (402) 333-9013.

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RADIO! RADIO! Jonathan Hill has published the most complete book on British radios from Marconi to the 1960's. Almost 1000 photographs illustrate the 242 page 8 1/2" x 12" book. Cost: $19.95 paperback, $29.95 hardback, plus $2.50 P&H. Howard Stone, 2825 6th Avenue, Fort Worth, TX 76110.

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AVAILABLE: DUPLEX PHONOGRAPH, $4000/BO. Proposed deals involving pre-war TV's will receive priority. Jim Clark, 1 (517) 323-9595.

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FOR SALE: OLD QST AND ARRL RADIO HANDBOOKS. SEND SASE FOR LIST. K. M. MILLER, K6IR, 16904 GEORGE WASHINGTON DRIVE, ROCKVILLE, MD 20853.

**********

HIGH FIDELITY magazine, 1940s; MUSIC AT HOME, AUDIOCRAFT magazines; old RCA theremin, early oddball hi-fi stuff. Have trade items. Hal Layer, P.O. Box 27116, San Francisco, CA 94127.

**********

CAPEHART 112N2 has unusual record changer- $325; Neutrowound Super 6 - $185; Zenith 6S229 - $85; AK-20 - $75; and others. Rosenthal, 507 South Maryland Avenue, Wilm., DE 19804.

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**********SPECIAL**********

We will run your ad until you sell your merchandise through June 1987. Please notify us when you sell so that we can cancel your ad. If you want only to run only as you specified, we will run it only that number of times. Thank you.

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BROWNING DRAKE KIT $65.00, (no case) A K E speaker $25.00, Sonochorde spkr (fair) $20.00, Philco 16 cathedral $175.00, Philco 650 (refin) $65.00, SHIPPING EXTRA. Richard Foster, 12 Shawmut avenue, Cochituate, MA 01778. (617) 655-2056.

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WESTINGHOUSE CONSOLE MODEL WR7, depression era 1929-1930. Built- in phono and record cutter/ recorder w/ original hand mike, manual and dealer's documents. Great condition - it works! pick up only $250.00. Frank, K2RLG, 117 Cathedral Avenue, Florham Park, NJ 07932.

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SELL: FOUR CATHEDRALS: RCA 18, AK 47, Crosley 51S, speaker RCA cabinet #104, Music Master gooseneck 12 inch bell. All complete, refinished and operating. Phone (904) 683-7202. Charles Kaelber, P. O. Box 3335, Spring Hill, FL 33526.

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FOR SALE: ABOUT 150 differernt SAMs sets, most complete at 25 cents each or offer for all and postage. Radio and TV tubes from 30s to 70s, 25 cents to $2.00 each. NOS and used. SASE, Craig Larson, 2122 45th Avenue, Minneapolis, MN 55421.

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PHILCO PHANS: unusual chairside "BAR RADIO" with swing out bar has Philco model 38-10 chassis (5 tubes) $50.00. Philco 112 chassis (11 tubes) $30.00. Motorola HS-253 chassis (8 tubes), AM-FM, loop $20.00. COMMUNICATIONS RECEIVERS: National NC-183D, speaker $60.00, Hallicrafter SX-28, cabinet, no chrome $60.00. Heathkit HR-1680,

speaker $25.00. Joe Watson, 3300 Arrowhead Circle, Round rock, TX 78681. (512) 255-7962.

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FOR SALE: UNUSED AND USED TUBES, capacitors, speakers, etc., send SASE for lists. C. Elmer Nelson, 11 S. Church street, Princeton, IL 61356.

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FOR SALE:: KENNEDY MODEL 5 $199.00, Hallicrafter 7" TV $149.00, Air Service (Rambler) that uses 199 tubes - $79.00, Atwater Kent model 52 - $59.00. Stan Jacobs, 232 Highbrook Avenue, Pelham, NY 10803. (914) 738-3483.

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FOR SALE: "B" POWER SUPPLY for RCA model 18 R.C.A. tube manual - complete 1950. Sylvania tube manual - good - 1956. Heathkit tube test equipment from 40's - like new and manuals. Chas. Kaelber, P. O. Box 3335, Spring Hill, FL 33526.

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FOR SALE: SILVER COCKADAY receiver $90.00, Radiola 17 & 18 $50.00 each, GGH Bakelite Horn (Mint) $90.00, Newcomb-Halley drum speaker $40.00, Arbocone speaker (mint) $45.00 and other cathedrals, horns, tubes, AC sets, Rider manuals, parts and literature. Send SASE for upcoming list. Fireside Wireless, 1507 Ridge Avenue, New Castle, PA 16101. (412) 654-9335.

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FOR SALE N.O.S. TUBES IN ORIGINAL BOXES NAME BRANDS. 6AWA 6X5 6SA7 6SF5 12SK7 12SQ7 25L6 50A5 may be met. g. or gt. mix or match. 12 for $15.00 P.Pd. in the 48. ———— R.C.A. WT110a tube tester with between 400 and 500 cards also master card, a few blank cards and puncher for making additional cards, and owners manual. This is the automatic tester you drop in the card instead of using a tube chart. It test 7, 9, pin octal and loktal tubes in good working order. $50.00 plus shipping for 30 pounds. SASE for parts list. C. F. England, 98 Montague Avenue, South Zanesville, OH 43701.

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BEAUTIFUL, COLORFUL, ENAMEL radio-related tie clasps and label pins with emblems of Philco, G. E., R.C.A. and others. Must see to appreciated. Send a L.S.A.S.E. for completely illustrated list. Mr. Michael S. Sabodish Sr., 11-A Matawan Avenue, Cliffwood, NJ 07721.

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SWAP - OLD RADIOS, TUBES, LIT., FOR OLD FIDDLES AND OR FIDDLE PARTS, CASES. NEED LID FOR AERIOLA SR MADE BY WESTINGHOUSE. CECIL BOUNDS, STAR RTE. 1, BOX 420, CARLSBAD, NM 98220. (505) 785-2363.

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CONSOLES FOR SALE: ATWATER KENT model 70 $95.00, SCOTT PHANTOM 19 $195.00 both in good operating condition. Chrome on Scott chassis is dull. Pick-up only. Ross Smith, 1133 Strong Avenue, Elkhart, IN 46514.

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SELL / TRADE: AK-60/ KIEL TABLE —— TRADE: AK-92, VICTOR 9-15, Bob Nicholson, 3423 Long, Topeka, KS 66605.

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CROSLEY 51 $65.00 — CROSLEY 52 $85.00 — Ace type 5 $175.00 — Neutrowound $225.00 — Chelsea ZR4 $175.00 — Overland 1 tube $130.00 — Lambert xtal set $165.00 — Patrick Henry xtal set $85.00 — Wemco xtal set $220.00 — Vogue microphone in box $40.00 — Philmore microphone in box $25.00 — and fancy chrome hand mike $75.00 ——— Anthony Caserta, 47 Vista Lane, Levittown, NY 11756.

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THORARDSON YOKES AND FLYWHEELS- 2 thru 167 $15.00 each. postpaid, Don Aldred, 39 East Eighth Street, Jacksonville, FL 32206.

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(1) 01A TRIPLE SOCKET for panel or base. 1 new Erla single socket, other bases, bases for 199. Russell Schoen, E 7340 Nietzhe Road, Clintonville, WI 54929.

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CRYSTAL RADIO BLACKBIRD $175; ANIMATED SMALL VICTOR CLOCK WINDUP MINT CONDITION $165; RARE TERPOPHONE COLLAPS. PHONO $165; TRADES CONSIDERED. PAYMENT BY U.S. POSTAL MONEY ORDER ONLY. SHIPPING INSURANCE FREE. —— S. LEONARD, BOX 127, ALBERTSON, L.I. NY 11507. TEL. (516) 742-0979 8 AM OR 5 PM E.S.T.

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FOR SALE: 3 PAGE LIST OF battery and A C radios. Send large S A S E stamped envelope. Donald Juleen, 6252 Ledge Road, Sturgeon Bay, WI 54235. Phone 1-414-743-7922.

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FREE —— FOR NEWLY ISSUED FLYER, no. 187. Send 2 stamp SASE to: Olde Tyme Radio Company, 2445 Lyttonsville Road, Silver Spring, MD 20910.

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FOR SALE: GOOD USED RADIO TUBES. Have a good supply in stock. 24A's-$1.25, 27's-$1.00, 39/44's-75 cents, 41's-$1.25, 42's-$1,25, 43's-$1.25, 56's-75 cents, 57's-75 cents, 75's-75 cents, 76's- 75 cents, 77's-75 cents, 78's-75 cents, 80's-$1.75, 84/6Z4- 50 cents, 2A3'-$2.50, 5Z3's- 50 cents, 6A7's-50 cents, 6C6's-75 cents, 6D6's-50 cents, 12Z3's-75 cents—— Plus postage. LASE for list. H. Fothe, 10 Jackson Street, Sloatsberg, NY 10974.

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SPARK TRANSMITTER - "one KW" from early parts, Thordarson Type R spark transformer, old flat ribbon oscillation transformer, beautiful composite rotary gap with old motor. Used for lectures and display. Phone for description. $500 firm; DeForest loop antenna, nice $60; Very accurate replica Clapp Eastham navy type loose coupler. $90. All plus UPS. Paul C. Crum, W9LC, 6272 N, Cicero Avenue, Chicago, Illinois 60646. (312) 282-3033.

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FOR SALE. GERMAN MADE RADIO — A K model 70, 1927, mint, plug in coil's. ? —— Russell Schoen, E. 73.40. Nietkze Road, Clintonville, WI 54929.

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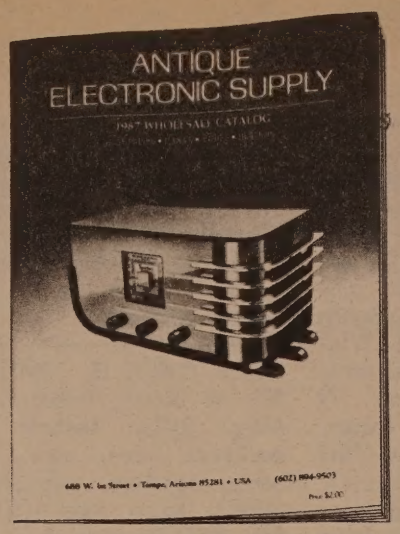


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TELEVISIONS WANTED! 170 TV'S to trade, sell or we'll buy yours. Paying $25.00 - $500.00 up for many pre 1960 sets. Paying over $1,000 for pre war TV's. Harry Poster, Box 1883H, So. Hack., NJ 07606. (201) 794-9606.

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WANTED; Complete restorable chassis w/ speaker for AK 228. Also tube cover for Crosley model 53, approximately 9" x 9" x 5" high. Plugs into top of chassis. Anton Johannes, R.D. #3 Box 253, Pine Bush, NY 12566.

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WANTED: JUNKER HORNS for parts, Burns and/or Music Master— condition of bell not important. Also wanted any original ads or literature featuring AK breadboard radios. Please write; J. L. Wilson, 6706 Winters Hill Court, Doraville, GA 30360

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WANTED: Pre 1960 German and foreign sets, Pilot radios, Midwest radios, Atchison, Aztec, Steinite, Midwest and Fred Stein radios. Tube Hi-Fi gear. —— Bill Moore, 1005 Fieldstone Ct., HSY AL 35803. (205) 880-1207.

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WANTED —— AMPLIFIER SECTION FOR

RCA RADIO PHONO MODEL RE 45. METAL TAG ON AMP READS: "VICTOR AMP TYPE 245 VICTOR TALKING MACHINE DIVISION RADIO VICTOR CORPORATION OF AMERICA," OR A POWER TRANSFORMER FOR THE 245 AMP., H. E. SUTTON, 1163 FURMAN DR., SUMTER, SC 29154.

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WANTED: TV's! I bought 30 last month. Sell me yours. Jim Clark, 1006 Pendleton, Lansing, MI 48917. (517) 323-9595.

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WANTED: GOOD SPEAKER FOR AK MODEL 85. E. A. THOMPSON, 2322 SHERATON LANE, FLORENCE, AL 35630. PHONE (205) 766-5260.

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WANTED: TELETONE TV model TV-357— Don Peck, P. O. Box 1353, Temecula, CA 92390.

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WANTED—— RCA model R37 chassis and speaker. Atwater Kent model 84, chassis only, Phil Guinan, 106 Page Road, RFD 7, Litchfield, NH 03051. Tel. (603) 889-6213.

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——————NOTICE——————

SPRING SPECIAL — through June 1987 please specify on your ads if you want to run them until you find the item and notify us when you do (limit 6 months or less). If not, please specify the limit on the number of months you want the ad to run before all the readers of THE HORN SPEAKER.

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WANTED: B-ELIMINATOR, 01A tubes; quote prices, specifications. T. C. Day, 215 West 7th Street, St Waynesboro, PA 17268.

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TELEVISIONS BOUGHT! Buying 12" and smaller pre 1950 sets, plus Predictas, early color, etc. Paying $40- 350. Buying pre- WW II TV's- TRK's, Dumont, TT5's, Fadas, more. Paying $1200- 4000! Books, TV novelties- wanted. Harry Poster, Box 1883, So. Hack., NJ 07606 (201) 794-9606.

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WANTED: DUMONT TELEVISION, table model with continuous tuning and FM. Jack Kashak, 139 E. Saemann, Chesterton, IN 46304. (219) 926-7240.

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WANTED: EDISONIC D. D. REPRODUCER. Edison antique finish dance reproducer — picture records — record dusters —— Contact: Jimmie Grissom, 246 Keene Street, Henderson, NC 27536.

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WANTED: CABINET TOPS FOR RADIOLA 20 or 25 and 104 speaker unit. DeForest tubes and cans, early tubes and light bulbs. Bruce Harbeck, 13408 Westwood Lane, Omaha, NE 68144. (402) 333-9013.

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WANTED: WOOD FRONT PANELS for Radiola 20, large tuning knobs for A.K. 35. Mark Oppat, 167 Caster, Plymouth, MI 48170.

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S.A.S.E. is a self addressed stamped envelope.

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WANTED COAXIAL OR TRIAXIAL SPEAKERS of Jensen, Trusonic, Tannoy, Altec 604's. Western Electric equipment (tubes, amps., drivers, horns, speakers, microphones and parts). Radio tubes (50's, 211, 845, 8005) David Yo, P. O. Box 832, Monterey Park, CA 91754. Tel. (818) 576-2642.

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CATHEDRAL RADIOS, MUST BE NICE AND WORKING CONDITION. WILL PAY TOP DOLLAR. ALSO WANT OTHER UNUSUAL AC RADIOS. HAROLD PERKINS, 4468 SUN VALLEY DRIVE, LAS VEGAS, NV 89121.

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WANTED —— RCA CREDENZA'S, Edison windups - speaker systems and components, JBL Hartfield, Paragons- Altec Laguna, Magnificent, 515A/B, 288B/C, 604B/C/D/E, E.V. Patricians; Tannoy Autograph, GRF - Red/ Silver/ Gold, Jensen G610, Western Electric theatre equipment, speakers, drivers, horns, electron tubes, mixers, x-formers, x-overs, tubes, round top 45, 50 - W.E. 252A, 300A/B, 350B, etc. Charles Dripps, 4331 Maxson Road, El Monte, CA 91732. (818) 444-7079.

---

WANTED —— GRANDFATHER CLOCK RADIO and Radiola IV. Gordon Wilson, 11108 - 50 Avenue, Edmonton, Alberta, CAnada, T6H 0H9

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WANTED— OLD 1960s or 70s large Allied Radio Catalogs. Earl Phillips, 311 David Lane, Maryville, TN 37801.

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WANTED: BOOKS; buy, beg, borrow, rent or steal. Twining, "Wireless Telegraphy and High Frequency Electricity;" Curtis, "Construction of Induction Coils & Transformers;" Collins, "The Amateur Electrician's Handbook;" and other books with Tesla coil projects. Need data for forthcoming bibliography. TCBA, RD 3, Box 181, Glens Falls, NY (518) 792-1003.

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WANTED— OLD 1960s or 70s large Allied Radio Catalogs. Earl Phillips, 311 David Lane, Maryville, TN 37801.

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URGENT— URGENT—— NEED PART FOR VOLUME CONTROL FOR AK BREADBOARD MODEL 10. STRIP THAT HAS WIRE WOUND ON INSIDE OF CONTROL. RUSS SCHOEN, R#1, CLINTONVILLE, WI 54929.

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WANTED: INFORMATION OR EQUIVALENT CHARTS ON MUTER BRAND BALLAST TUBES. OLD CATALOGS MAY LIST THEM. ANTHONY JACOBI, 8053 MAYWOOD, RALSTON, NE 68127.

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WANTED - New or used OA2 voltage regulator tubes. Need 1200, must be reasonable. Tom Burgess, Box 9769, Little Rock, AR 72219 - (501) 565-1750 evenings.

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WANTED: GRANDFATHER CLOCK RADIO, AK, Philco, etc. Gordon Wilson, 11108 - 50 Avenue, Edmonton, Alberta Canada T6H 0H9.

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RADIOLA Balanced amplifier— RADIOLA IIIA. whole—— parts—— junk. State price and condition when corresponding. B. Block, 2118 Winn, Kemah, TX 77565.

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RADIOLA ITEMS WANTED: Vocarola, RE, AR, Concert Receiver; Radiola IV, VI, VIIB / IX grand; any of AA series. CASH OR TRADES. Rosenthal, 507 South Maryland Avenue, Wilmington, DE 19804

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WANTED: SET OF RIDER MANUALS, Vol. 1 thru 8. Must be realistic price. Michael Sabodish, 11A Matawan Avenue, Cliffwood, NJ 07721. (201) 566-1486.

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HR-3 RCA ELECTRON TUBE HANDBOOK. Industrial, receiving and trans-


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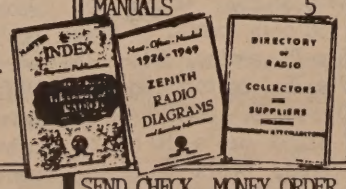


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mitting tube technical bulletins by GE, Sylvania, etc. Nick Tusa, K5EF, 129 Somerset, LaPlace, LA 70068 (504) 652-4904.

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WANTED: LARGE HIGH VOLTAGE VARIABLE CAPACITOR. TCBA, RD 3, Box 181, Glens Falls, NY 12801

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-WANTED: COLORFUL "CATALIN" plastic radios; Fada, Emerson, DeWald, Addison, etc. Top prices paid. Mint condition only. R. W. Oliver, 355 Highwood Avenue, Leonia NJ 07605 (201) 944-0777.

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WANTED— ANY McMURDO SILVER ELECTRIC set with or without cabinet. Masterpiece I, II, III, IV, V, VI 14-15, 15-17. Any literature, McMURDO SILVER TIMES OR FORUM Magazines. Also 1935- 1939 Zenith consoles. We pickup most areas of U. S. and Canada. Frank and Mary Rasada, 12507 Pinegrove Lane, Cerritos, CA 90701. Days: (714) 951-9591. Evenings: (213) 926-6722, leave message for return call.

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WANTED— INFORMATION / DATA on the "SHELDON RADIO COMPANY" that was active in Los Angeles 1925-1931. Ed Sheldon, 656 Gravilla Place, La Jolla, CA 92037.

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WANTED: SILVERTONE MODEL 4500A, black plastic table model— only interested in cabinet. Tom Johnson, 215 E. 7th Street, Ames, IA 50010.

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WANTED: INFORMATION ON PEERLESS wireless, Milo Bailey, Thomas E. Clark (TECLA), and any other pre 1930 Michigan manufacturers: brochures, ads, articles. photocopies ok. Tips welcomed. Oran Sauder, 316 Wellington, South Lyon, MI 48178. (313) 437-4413.

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SPARK EQUIPMENT— Especially 25,000 volts Commercial Spark Condenser, Rotary gap or complete sets. Paul C. Crum, 6272 N. Cicero Avenue, Chicago, IL 60646. 1(312) 282-3033.

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WANTED: RADIO CORRESPONDENCE course kits. AC or battery. Leo Teply, geddes, SD 57342.

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WANTED: DON'T THROW AWAY THOSE ELECTROMECHANICAL POWER SUPPLIES AND PARTS 6 VOLT AND 12 VOLT VIBRATORS, OZ4's, TRANSFORMERS. CASH PAID OR TRADES. MARVIN ROTH, 14500 LaBELLE, OAK PARK, MI (313) 399-5993.

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A GERMAN MADE RADIO. Small table model— working condition. Phone or write. PETERSONS, 3115 North 61st Street, Lincoln, NE 68507. (402) 466-7548.

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HALLICRAFTERS SX-88, parts or junker. Gene Mottern, 313 Royal Drive, Kingsport, TN 37663.

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WANTED: A.K. BREADBOARD PARTS; antenna coils, type 11 tuner coil-tube unit. detector unit, potentiometers. 3 tube detector amplifier unit, switches, highest prices paid. DeWitt L. Bills, 5237 Upton Avenue North, Minneapolis, MN 55430. (612) 521-7109.

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WANTED: LARGE HIGH VOLTAGE variable capacitor. Books and magazines on electricity, medical electricity and wireless telegraphy. Want list available. TCBA, RD3, Box 181, Glens Falls, NY 12801.

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WANTED: LID FOR RADIOLA 20 and ATWATER KENT 20C, power supply for U.S. Radio and Television model 80. Richard Peterson, 3940 Lolan Ct., Marrero, LA 70072.

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WANTED— A COPY OF SCHEMATIC for portable radio. R.E. 8000 - Ross Electronics and Manual. Michael J. Doback, 592 Southlawn, Birmingham, MI 48009.

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CHELSEA MODEL 102 AF transformer, working or not. Will buy junker set to get one. Transformer nameplate says Songbird Midgie. P. A. Kinzie, 713 E. Beale Street, Kingman, AZ 86401.

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WANTED: FANCY LOOKING GRANDFATHER CLOCK RADIO. Also AK models 558, 217, 165, 246, 944. Also Radiola IX, Airline 20 and Philco 20B. Need dud WD11 tubes. Gordon Wilson, 11108-50 Avenue, Edmonton, Alberta, Canada T6H 0H9.

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WANTED: SILVERTONE MODEL 4500A, black plastic table model— only interested in cabinet. Tom Johnson, 215 E. 7th Street, Ames, IA 50010.

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WANTED: RADIOLA X CHASSIS FOR PARTS. Gordon Wilson, 11108 - 50 Avenue, Edmonton, Alberta, Canada T6H 0H9.

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TV's BOUGHT — NEED 10", 7", etc. — pre 1950+ Predictas, early color, paying $40 - $350. PRE- WAR TV's - TT5, TRK, LOTS MORE - $1200 - $4000. Books on TV's, pre 1948. Harry Poster, Box 1883H, So. Hack., NJ 07606. (201) 794-9606.

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WANTED— WIRING CIRCUIT for RADIODYNE WD17- 5 tube radio, made, (Western Coil and Electric) Co., Racine, Wisconsin, a copy, a tracing or anything to get the wiring hookup. Herb DeGarmo, 203 3rd Street, Early, IA 50535.

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WANTED: PHILCO 60 CHASSIS. Rheostat knob for a Crosley 51. Marc Ingenthron, 9215 W. 83rd Street, Overland Park, KS 66204.

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WANTED: DRIVER AND METAL PARTS FOR MUSICMASTER HORN SPEAKER. HALLICRAFTER SX-17 AND SPEAKER. CHARLES FURTAK, 241 OAK, ELMHURST, IL 60126.

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WANTED — DeForest Interpanel. Richard C. Foster, 12 Shawmut Avenue, Cochituate, MA 01778. (617) 655-2056.

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WANTED: QST 1950-59 BOUND LIBRARY VOLUMES. ALSO MINT WRL GLOBE SCOUT (820). M. GRIMES, 3805 APPOMATTOX, PLANO, TX 75023. (214) 867-6373

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WANTED TO BUY. A 1927 AC only Zenith table model radio. Must be in original condition, Cabinet also original finish. Will pay top price for a nice one. Thanks. Ron Burtzos, 915 Crane Drive, Apt. 703, DeKalb, IL 60115.

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WANTED: ANY GREBE DETECTOR OR DETECTOR AMP AND GREBE CR-6 AND CR-7. JIM COLLINGS, 12005 VICTORIA PL., OKLAHOMA CITY, OK 73120

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CASH OR TRADE OLD RADIOS, tubes, speakers, literature, etc. for old fiddles, bows, cases or parts. Cecil Bounds, Star Rte. 1, Box 420, Carlsbad, NM 88220. (505) 785-2363.

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WANTED: 75P-4 CRT'S — FRED EMERSON, 627 ILLINOIS AVENUE, ELGIN, IL 60120

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WANTED: NATIONAL HRO 60 coils: 15 meters (AC), 6 meters ((AD), E, F, G, H, J, others, dead or alive. Please write giving condition and price. Art W6ZNO, 18151 Rancho Street, Tarzana, CA 91356.

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WANTED — GREBE CR18, HALLICRAFTER SX11, SX16 SKY CHIEF. RCA ACR 136, HOWARD 430. HT6 TRANSMITTER. K4UUZ, 608 W. THOMPSON LANE, MURFREESBORO, TN 37130 (615) 893-5344.

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WANTED— CABINET FOR MY MADISON-MOORE RECEIVER. PANEL SIZE 7" X 26". MUST BE DEEP ENOUGH FOR A CHASSIS 10 1/2" DEEP. ALSO WANT CABINETS FOR RADIOLA II AND FOR ECHOPHONE V-3. DAVID McKENZIE, 516 SOUTH EXETER STREET, EUSTIS, FL 32726. (904) 589-0149.

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WANTED: MAJESTIC 3 TUBE PORTABLE MODEL 130 - oak case for Supreme model 385 set tester, chassis for American Beauty radio. Delmer Woodley, RT. 3 Box 13, Milford, IA 51351.

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RCA-103 SPEAKER with poor cloth grill or none. Must be in working condition. Contact - Ken Ericksen, 1049 Felspar #33, San Diego, CA 92109.

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SCHEMATIC FOR CRESCENTYNE 5 tube T R F radio. Also need parts for Bremer-Tully Counterphase T R F radio. Arnold G. Schmidt, Rt. no. 5, Jamestown, ND 58401

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AK-90, 558, 708 AK- breadboard parts, sell/ trade: AK-92, Victor 9-15, Bob Nicholson, 3423 Long, Topeka, KS 66605.

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ZENITH 16A61. Will pay top dollar for very good to mint condition. Call or write. James E. Bragg, 14217 Runnymede, Van Nuys, CA 91405. (818) 787-6255.

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WANTED— 1920 to 1939 radio's, working or not. Send condition, model and price. Johnnie's T.V., 476 Nordale Road, North Pole, AK 99705.

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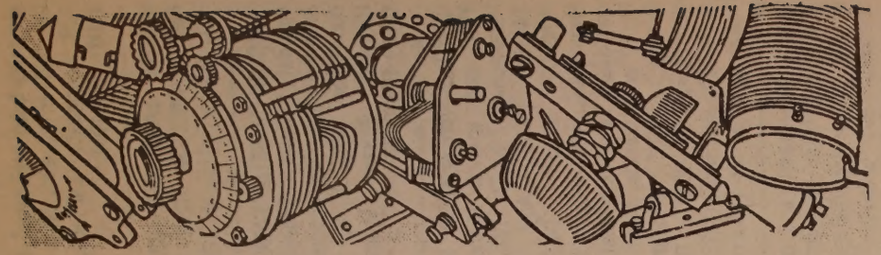

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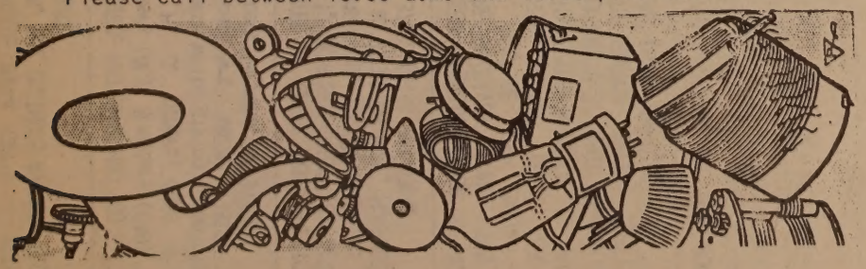

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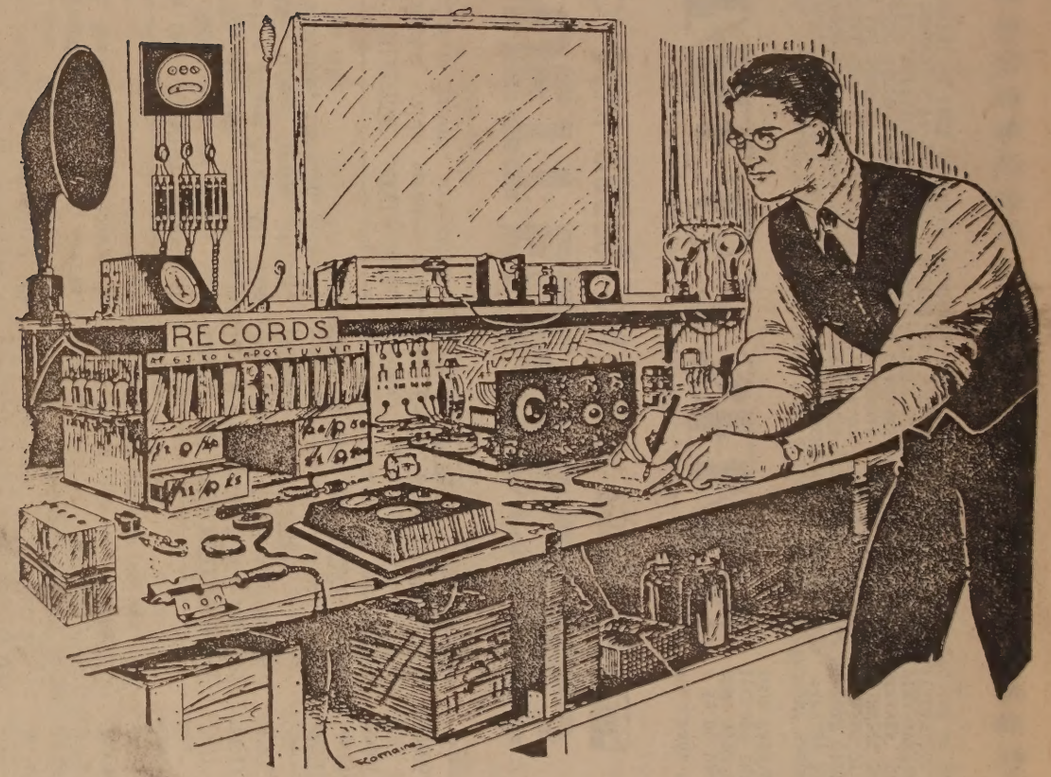


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